




MARLENA SHAW

Golden Classics


COL-5658
Sony #A-26382

Featuring

-  *Yu-Ma/Go Away*
- Little Boy*
-  *I Think I'll Tell Him*
-  *Rhythm of Love*
- Plus Much More!*

MARLENA SHAW • GOLDEN CLASSICS

1. **Pictures And Memories**
(M.H. Bryant)
2. **Yu-Ma/Go Away**
Little Boy
(M. Shaw-G. Goffin-C. King)
3. **The Writing's On The Wall**
(D. Troiano)
4. **Walk Softly**
(V. McCoy)
5. **Sweet Beginnings**
(L. Ware-J. Bettis)
6. **Look At Me, Look At You (We're Flying)**
(B. Tragesser)
7. **No Deposit, No Return**
(M. Shaw)
8. **Johnny**
(B. Tragesser)
9. **I Think I'll Tell Him**
(T. Bell-L. Creed)
10. **More**
(M. Shaw)
11. **Moonrise**
(B. Tragesser-K. Nelson)
12. **Rhythm Of Love**
(K. Wakefield-K. Hirsch)
13. **Places**
(A. Posey-J. Powell)
14. **You Bring Out The Best In Me**
(B. R. Appleberry-B. Cuomo)
15. **Dreamin'**
(B. Ighner)
16. **I'm Back For More**
(K. Stover)
17. **Mamma Tried**
(M. Shaw)
18. **Theme From "Looking For Mr. Goodbar (Don't Ask To Stay Until Tomorrow)"**
(C. Connors-A. Kane)



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COL-5658 MARLENA SHAW Golden Classics SONY #A-26382

COL-5658 MARLENA SHAW Golden Classics CD-22699

MARLENA SHAW - Golden Classics: Collectables 5658

Marlena Shaw has built a long and successful career by smoothly mixing sophisticated jazz and edgy rhythm and blues. Born in New Rochelle, New York, September 22, 1944, she learned some basic piano chords from an uncle but that was about the extent of her formal training. She also displayed her talents as a singer early on by joining a church choir.

By the time she was 10, Shaw had appeared at New York's famous Apollo Theater. But she really began her career in earnest in the early '60s, appearing first at Catskill Mountains resorts then at classy East Coast night clubs. By 1965, she was working the Playboy Club circuit, developing a style that one critic compared to the easy-going "cocktail-lounge jazz" of Ramsey Lewis.

In 1966, while playing the Chicago Playboy Club, Shaw was signed to the Cadet division of Chess Records, the label Lewis and his hugely-successful trio recorded for. Shaw and Lewis became friends and she was credited as co-writer of his hit "Wade In The Water" (Cadet 5541), which was a Top 10 rhythm and blues hit in early 1966.

Shaw also cut a version of "Wade In The Water" (Cadet 5549) but it failed to equal the success of the Ramsey Lewis record. She did better with her next single. "Mercy, Mercy, Mercy" (Cadet 5557), issued in February 1967, was a vocal version of the slinky Cannonball Adderley hit that charted a few weeks before Shaw's. Adderley's Capitol single went to No. 2, but Shaw held her own, almost hitting the R&B Top 30 with her take.

Cadet released other Shaw singles, like "Matchmaker Matchmaker" (Cadet 5592) and a powerful version of the Gene Pitney hit, "Looking Through The Eyes Of Love" (Cadet 5618), but they failed to chart. There were also two fine albums, "Out Of Different Bags" and "Spice Of Life".

In 1967, Shaw gave up the search for pop and soul hits, joining the band of Count Basie for almost five years. She toured the United States and Europe with Basie. By the early '70s, Shaw was on her own again, living and playing in Las Vegas.

In 1972, Shaw became the first female artist to sign with Blue Note Records, the long-lived jazz label. She cut a number of albums for the company, including "Who Is This

Bitch Anyway" (Blue Note 397). Issued in the summer of 1975, the album sold well enough to make the Billboard list of 200 best-selling albums. She also recorded "From The Depths Of My Soul" and "Marlena".

During her tenure at Blue Note Shaw also scored a pair of hits. Both "It's Better Than Walking Out" and "Be For Real" (Blue Note 790) charted in the spring of 1976, moving into lower reaches of the Billboard R&B list. She followed that two-sided hit with tracks like "Love Has Gone Away" (Blue Note 844), but they didn't chart.

Shaw scored her biggest hit for Columbia Records. She was signed to that label after a Columbia executive heard her in a nightclub performing a sensual version of "Go Away Little Boy", originally a pop Number One by Steve Lawrence in 1963, also on Columbia. Shaw's version of the Carole King-Gerry Goffin classic was issued in the spring of 1977.

"Go Away Little Boy" and its flip side, "Yu-Ma", were released on Columbia 10543. The single peaked at No. 21 on the Billboard rhythm and blues chart. The two songs were highlights of Shaw's "Sweet Beginnings" (Columbia 34458), which was a best-seller, going to No. 62 on the Billboard album lists in the spring of '77. In 1978, Shaw was back with another successful album - "Acting Up" (Columbia 35073) - which featured many of the songs on this collection. There were other singles, including the theme from the movie "Looking For Mr. Goodbar" (Columbia 10661) and "Places" (Columbia 10746). She also cut a dynamic version of "Touch Me In The Morning" which didn't chart but was a huge disco hit in New York City.

After leaving Columbia Shaw continued to tour. She also returned to the charts in the spring of 1983 with "Never Give Up On You" (South Bay 22004), which peaked at No. 91 on the rhythm and blues charts. Shaw also recorded with Chicago guitarist Phil Upchurch, appearing on his "Name Of The Game". In 1986, she signed to Polydor Records and cut "Love Is In Flight".

Shaw's long career has proved her ability to successfully interpret different styles of music in her own unique way. While she has recorded for many labels, this collection of her best work for Columbia is one of the better samplings of this talented performer.

--MARK MARYMONT

Billboard chart numbers courtesy of Joel Whitburn's Record Research.

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SHAW** Golden
Classics



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DIDP 087050

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